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CHARLES DE COSSÉ BY JEAN CLOUET A NOBLEMAN BY ISAAC OLIVER
A LADY BY NICHOLAS HILLIARD

BULLETIN OF THE
METROPOLITAN MUSEUM OF ART

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AN EXHIBITION OF FRENCH
PAINTING AND SCULPTURE
OF THE XVIII CENTURY

On Wednesday, November 6, the Museum will open to its Members—and the following day to the public—what promises to be a very important exhibition of French painting and sculpture from the end of the reign of Louis XIV down to the Empire. For the occasion the Gallery of Special Exhibitions (D 6) is

being temporarily remodeled into an appropriate setting.

In paintings the exhibition will show the transition from Largillière, who still displayed the grandiose style of Louis XIV's epoch, through the century to David, who, well before its close, already revealed the severe break in style which was soon to be universally accepted. Between these limits the exhibition will include such leading painters of the reigns of Louis XV and XVI as Watteau, Boucher, Pater, Lancret, Chardin, Nattier, Greuze, and Fragonard.

The sculpture will closely parallel the paintings. Starting with early eighteenth-century works by Coysevox, whose career like that of Largillière began under the Grand Monarque in the preceding century, the statuary will bear the names of some fifteen of the best-known sculptors of France. The latest will be Chinard, represented by a portrait of Madame Récamier modeled in the first years of the Empire.

Most generous response has been given by the institutions and collectors whose help has been solicited by Mr. Remington, Curator of Renaissance and Modern Art, and by Mr. Wehle, Curator of Paintings. They have already been assured of loans in this country from the Museum of Fine Arts, Boston, the Wadsworth Atheneum, Hartford, and the California Palace of the Legion of Honor. In France the Comédie Française, the Musée du Louvre, the Musée de Versailles, and the Musée Cognacq-Jay are sending a number of important objects. The Louvre is lending six celebrated paintings and four sculptures (including a life-size marble figure of Venus by Allegrain), several of which are now at the exhibition of French art in Copenhagen, where the Metropolitan Museum's *Mezzetin* by Watteau has also been shown during the past summer.

The list of private lenders both in France and in America will be one including the great majority of the best-known collectors of things French in the two countries. In fact, we can say with confidence that there has never been brought together in one exhibition in New York a more brilliant collection of French art of the eighteenth century than will be assembled in the Museum next month.

H. E. WINLOCK.

FOUR FAMOUS MINIATURES

The sale in London last summer of J. Pierpont Morgan's famous collection of miniatures gave the Museum an opportunity to acquire four remarkable little portraits¹: Charles de Cossé (later maréchal de Brissac) by Jean Clouet, Portrait of a Lady by Nicholas Hilliard, Portrait of a Nobleman by Isaac Oliver, and Sir John Maynard by John Hoskins. They are shown this month in the Room of Recent Accessions. Later they will be displayed together with the Museum's other miniatures in Gallery C 31A. The inclusion in the collection of these works by some of the ablest practitioners of miniature painting makes more than ever apparent the impressiveness of this delightful minor art.

Most connoisseurs would agree that of all French miniature painters the one meriting the deepest respect is Jean Clouet, familiarly known as Janet or Jehannet. Celebrated as he is for his portraits in crayons and in oils, Clouet should also be recognized as the founder of the French school of miniature painting, just as Holbein, likewise famous for his oils and crayons, is the initiator of the miniaturist's art in England. In the portrait of Thomas Wriothesley the Museum has owned for several years a first-rate miniature by Holbein, and it is a fortunate circumstance indeed which now brings to its collection the little portrait by Clouet.

The miniature of Charles de Cossé² is the only known one by Jean Clouet except for the famous portraits of the seven Preux de Marignan, the companions of Francis I in the celebrated battle of Marignano (1515). The portraits of the heroes are to be seen in the second volume of *Commentairez de la guerre gallique*.³ These miniatures contribute important elements in the constitution of the artistic personality called by certain cautious scholars "le presumé Jean Clouet." Owing to the researches of these students the personality seems in fact to stand on his feet solidly enough. The core of the evidence is a documented portrait of Guillaume Budé

¹ Fletcher Fund.

² Acc. no. 35.89.1. Gouache on paper. Circular; diam. $1\frac{1}{2}$ in. Illustrated on the cover. Morgan Sale Catalogue, no. 10.

³ Bibliothèque Nationale, French 13420.

for which there is a preparatory drawing of exceptional simplicity and strength in the Musée Condé at Chantilly. Here and elsewhere are a number of other drawings by the same hand, some of them studies for extant portraits, including several of the miniatures of the Preux de Marignan. There is also at Chantilly an excellent drawing for our miniature of Charles de Cossé (fig. 1).

The *Guerre gallique* is a curious, fanciful



FIG. 1. DRAWING FOR THE MINIATURE OF CHARLES DE COSSÉ BY JEAN CLOUET

work in which Francis I, while hunting in a forest, is introduced to Julius Caesar, whom he interrogates at length about the campaigns in Gaul. The book and some of its illustrations are dated 1519. The captions beneath the Preux are the names of Publius Crassus and other Roman leaders, but an early commentator has written the correct identifications in the margins. All the portraits are circular, measuring about $1\frac{1}{16}$ inches in diameter, and have ultramarine grounds. The modeling is delicately but surely accomplished with hatched brush lines, mostly gray and red.

About the same size as these portraits, on the same ultramarine ground, and perfectly

preserved is our Cossé miniature, which is similar also in technique though of slightly finer grain. In the opinion of Moreau-Nélaton⁴ we see in this work, as in the documented portrait of Budé, "Janet à son apogée, un Janet de 1535 environ qui dresse sous nos yeux sa maturité refléchie. . . ." Dimier⁵ dates the miniature about four years earlier, which accords well with the youthful appearance of the sitter, who was born about 1505. Through his friendship with Diane de Poitiers, Cossé had great influence in the court of Henri II. He did not, however, receive the baton of a maréchal de France until 1550. In 1559 he became governor of Picardy, in 1562 commandant of Paris and the Île-de-France; he died in 1563.

The styles of Nicholas Hilliard and Isaac Oliver are difficult to distinguish one from another, which is

not surprising since Oliver was Hilliard's pupil. The charming lady portrayed in our Hilliard miniature⁶ is thought to be Charlotte Catherine de la Trémoille, princesse de Condé, and to have been painted when Hilliard was in France. Crayon drawings of that lady in the Bibliothèque Nationale⁷ and the Louvre seem to bear out the identification. Hilliard's quaint absorption in festive laces

⁴ Étienne Moreau-Nélaton, *Les Clouet et leurs émules*, vol. I, p. 57. Paris, 1924.

⁵ Louis Dimier, *Histoire de la peinture de portrait en France au XVI^e siècle*, vol. I, p. 25. Paris and Brussels, 1924.

⁶ Acc. no. 35.89.2. Gouache on paper. Oval; h. 1 $\frac{7}{8}$; w. 1 $\frac{1}{2}$ in. Dated 1597. Illustrated on the cover. Morgan Sale Catalogue, no. 102.

⁷ Boîte II, 21—Sainte-Geneviève, 89.

and jewels scarcely permits us to see the lady's head, and perhaps the modeling is slightly faded. But the drawing is exquisite and in accord with the artist's declared belief that "the lyne without shadowe sheweth all to a good jugment, but the shadowe without lyne sheweth nothing."⁸ To eliminate the shadows Hilliard placed his sitters out of doors in a strong, diffused light. Queen Elizabeth herself when she sat to him had pointed out "that the Italians, [who] had the name to be cunningest and to drawe best, shad- owed not."⁹

Both Hilliard's lady and the beautiful young nobleman by Oliver¹⁰ are against singing ultramarine blue grounds such as we have seen in Clouet's miniatures. It used to be claimed for the Oliver miniature that it represented the first Lord Brooke, but the ornamental gold inscription shows

that our young man was only twenty-two years old in 1588, whereas Lord Brooke would have been thirty-four.

The fourth miniature,¹¹ by Hoskins, is dated 1657 and is in the developed style of the seventeenth century (fig. 2). It has an interesting landscape background and has lost nothing of its ruddy flesh color. In the

⁸ "A Treatise Concerning the Arte of Limning Writ by N. Hilliard," in *The First Annual Volume of the Walpole Society*, 1911-1912, p. 28.

⁹ Acc. no. 35.89.4. Gouache on cardboard. Oval; h. 1 $\frac{5}{8}$; w. 1 $\frac{3}{8}$ in. Dated and inscribed: Ano. Dni. 1588. Ætatis Sue. 22. Illustrated on the cover. Morgan Sale Catalogue, no. 173.

¹⁰ Acc. no. 35.89.3. Gouache on paper. Oval; h. 2 $\frac{7}{8}$; w. 2 $\frac{1}{4}$ in. Signed and dated: I H. 1657. Morgan Sale Catalogue, no. 138.



FIG. 2. SIR JOHN MAYNARD BY JOHN HOSKINS

eighteenth century it was at Strawberry Hill in the collection of Horace Walpole,¹¹ who, writing about Hoskins in his *Anecdotes of Painting*, says, "I have a head of Serjeant Maynard by him, boldly painted and in a manly style."¹² However, Walpole goes on to criticize the "bricky" color and the lack of variety in the tints. The eminent lawyer John Maynard (1602-1690) was a convinced royalist but became a supporter of the Cromwellian government. At the time of the Restoration he went over to Charles II, who appointed him king's serjeant and

THE CHARLES NOË DALY BEQUEST OF FIREARMS

Through bequest from Charles Noë Daly the Museum has received five noteworthy firearms¹—a French double-barrel fowling piece of the late eighteenth century, a pistol of Lord Nelson's (1758-1805), a pair of pistols owned by George IV as Prince of Wales (1762-1830), and a French percussion pistol dating from about 1856. All these objects show distinct mechanisms and are splendid examples of craftsmanship.



FIG. 1. REPEATING FLINTLOCK PISTOL OF LORD NELSON

knighted him. Samuel Pepys, who despised Maynard as a turncoat, wrote in his diary, April 23, 1661, "Coronation Day. . . . Thus did the day end with joy every where; and blessed be God, I have not heard of any mischance to any body through it all, but only to Serjt. Glynne, whose horse fell upon him yesterday, and is like to kill him, which people do please themselves to see how just God is to punish the rogue at such a time as this; he being now one of the King's Serjeants, and rode in the cavalcade with Maynard, to whom people wish the same fortune."¹³

HARRY B. WEHLE.

¹¹ *A Catalogue of the Classic Contents of Strawberry Hill . . .*, Fourteenth Day's Sale [May 10, 1842], no. 16.

¹² *Anecdotes of Painting in England*, vol. II, p. 298. London, 1828.

¹³ *The Diary of Samuel Pepys*, edited by Henry B. Wheatley, vol. II, p. 25. London, 1921.

The French fowling piece, the earliest firearm of the group, is a combination flintlock and air gun, with two barrels arranged side by side; in the left barrel, which has the usual breechblock, powder was used, and in the right, compressed air as a propellant. The smooth bores of the barrels are different, that of the flintlock barrel being $1\frac{1}{2}$ inch, that of the air barrel being $1\frac{5}{8}$ inch. The fact that the wall of the air barrel is the thicker indicates that it was used for bullets and that the flintlock barrel was used for shot. The stock, of steel covered with red velvet, contains the air reservoir, into which the air was compressed by means of a pump (now lacking).

The barrels are of twisted steel, which is very resistant yet light in weight; in their production strips of soft iron and steel were

¹ Acc. nos. 35.81. 1-5. Shown this month in the Room of Recent Accessions.

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wound in spirals and welded. Inscribed between the barrels are the words *Canon Tordu*—that is, “twisted barrel.” On the underside the flintlock barrel bears the name Giraud Dumares and a rampant lion, the air barrel the word *tordu* and the proof mark A over C with an indistinguishable sign between. At the breech end, which is chased and gilded, each barrel bears the initials L C in a rectangle. The original blued surface is retained. Two silver pipes for the ebony ramrod are present. The right lockplate is inscribed *J B^{le} Lamotte*, the

powder adjoins the rear of the pan. The bullet chamber has a capacity of nine balls. This pistol can be recharged and cocked with one hand, an indispensable feature to Nelson, who lost his right arm in 1797. With the muzzle of the pistol pointed downward, pressure of the hooked lever (pivoted at the left side of the stock) against a support revolves the chamber and so puts a new ball and a fresh charge of powder into the barrel, cocks the hammer, and closes and reprimis the pan. The octagonal barrel is screwed to the breech and may be removed with a wrench and replaced by a reserve barrel, if it becomes heated as a result of rapid firing. Both barrels are provided with an adjustable sight and are of $1\frac{1}{2}$ -inch smooth bore. The inscription “H. W. Mortimer, London, Gun Maker To His Majesty” appears on both barrels and on the lock. On the bottom facet the barrels are stamped E C-1273, possibly an inventory number. The gunsmith’s trade card is pasted in the original mahogany box, which contains a bullet mold and a punch as well as the wrench and reserve barrel already mentioned.

The walnut stock is checkered and the steel mountings are engraved with wreaths, trophies, foliation, and an anchor cabled, surmounted by the crown of the King of England. On the stock is a silver shield (fig. 2) engraved with the private stamp of Lord Nelson.³

The pair of flintlock pistols belonging to George IV when Prince of Wales were made by Durs Egg (1785–1834), a leading London gunsmith, who was prosperous for a time but who, according to Colonel Hawker, the noted contemporary historian of firearms, “died like a man of genius, with his balance on the shady side of the book.” These pistols are good examples of his work.

The stub-twist barrels, of $5\frac{1}{2}$ -inch smooth bore, are brown finished and round, but flattened on the top, where D. Egg, London, is inscribed in gold. Each bears the proof

³ The field is charged as follows: a fess wavy (rendered as water) between the two crests for Nelson (1. On a naval crown or, the *Chelengk* [or plume of triumph presented to the heroic Lord Nelson by the Grand Signior]; 2. The stern of a Spanish line-of-battle ship flotant upon waves, inscribed under the gallery S J [San Josef]) in chief and the letter N, for Nelson, in base.



FIG. 2. SHIELD ENGRAVED WITH STAMP OF LORD NELSON

left one *A St Etienne* (the city in which the national manufactory was situated). The pan-cover springs are concealed in the lockplate. Forged onto the right lock is an extra nose; when the hammer is released, this pushes the plunger, which opens the valve of the air chamber. The stock is all metal, the butt, locks, top strap, and trigger guard of steel, the fore stock of brass gilded.

The pistol which belonged to Lord Nelson is a repeating flintlock (fig. 1) of technical as well as historical interest. The mechanism is similar to that of repeating firearms of the seventeenth century, a pair of which, made about 1700, were in the Loan Exhibition of European Arms and Armor held at the Metropolitan Museum in 1931.² Within the hollow walnut stock two magazines, for powder and round balls respectively, are loaded through a hinged door near the lever; a third, smaller magazine for priming

² Catalogue no. 287.

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mark (the letters G P [Gunmakers' Proof] interlaced as a cipher surmounted by a crown) and the view mark (the letter V [videlicet] surmounted by a crown) of the Gunmakers' Company of the City of London. The fore sight, two inlaid bands at the breech, the flashpan lining, and the touch-hole bushing are of gold.

The side-hammer locks have safety catches, and the battery spring has a bridge over which a wheel is made to run, thus enabling the battery to be thrown back quickly so that the sparks fall into the pan. The original ramrods, one plain, the other with worm for drawing out the wadding, are present.

The trigger guard, butt plate, and fore-end plate are of silver⁴ and bear the stamp (M B within a rectangle) of the silversmith Mark Bock of Shoe Lane; the trigger guard bears an S, the London date letter for 1813-1814. It is known that Mark Bock executed commissions for the royal family, for at Windsor Castle there are a wine funnel and a service of dessert knives as well as numerous firearms with his poinçon. The silver butt ends (fig. 3) are engraved with the badge of the Prince of Wales and his motto, Ich Dien ("I serve"), and the same badge and motto are engraved in gold above the checkered walnut grips. The historical attribution to the Prince of Wales is clear. There is a tradition that he presented these pistols to Beau Brummell. But Brummell, who had been an officer in the Tenth Hussars, the most dashing regiment in the army, and an intimate friend of its commander, the Prince of Wales, resigned his commission in 1798 and parted friendship forever with the prince about the time these pistols were made. Besides, in the catalogue of Brummell's household appointments, which after he had "gone to the continent" were sold by order of the sheriff at Christie's in 1816, no mention is made of our pistols, although several firearms are recorded.

⁴ The following marks appear on the silver mountings. 1. On trigger guard: leopard's head crowned; King's head, profile to right; lion passant gardant; date letter S; maker's mark M B in a triangle. 2. On butt plate: lion passant gardant; King's head; maker's mark M B in a triangle. 3. On fore-end plate: the same marks as appear on butt plate.

From the point of view of decoration the finest arm in the Daly bequest is a percussion pistol (fig. 4) said to have been the prize specimen of the Paris Exposition of 1856, which is about the time it was made. The stock is of ebony, and the steel mountings are richly sculptured with human and chimerical figures and foliation. The butt is sculptured with foliation and four female caryatids in steel and a crown chased in gold. These steel mountings, unlike the



FIG. 3. BADGE OF THE PRINCE OF WALES

splendid silver mountings of the Napoleonic firearms of Versailles manufacture, were not cast and rechased. They were made of wrought iron and sculptured in relief, then case hardened. This technique was a survival in a period when stereotyped interchangeable parts were already being made, and the artist who practiced it did so to achieve a work not only of usefulness but also of skill and taste.

The barrel, of $1\frac{1}{2}$ -inch bore, is rifled with nine half-round grooves with $\frac{3}{4}$ twist. On the underside of the breech plug is an oval with the proof mark A G surmounted by a crown. On the under facet of the barrel is stamped the numeral 1, which indicates that our pistol is one of a pair. A bead fore sight is present.

In front of the nipple is seated a nude figure with apelike features, holding his

hands to his ears in anticipation of the loud detonation. The detonating system, which substituted fulminate for flint as a means of igniting the charge of powder, was invented by the Reverend Alexander John Forsyth, a Scottish clergyman, in 1805.

This is not the ordinary pistol of the period. It emulates the best work of the past, and the mountings exemplify the highest type of steel chasing of the mid-nineteenth century. Though unsigned, it is by a French master, possibly by Alfred Gauvain or by Antoine Vechte, who sculptured the

which are of great value in showing the inventive skill of the gunsmith. It was long known among Mr. Daly's friends that after his death his collection would be dispersed, for he said that he had enjoyed forming his collection and that he wanted other collectors to experience that same pleasure. Mr. Daly's collection has now been scattered, and it is an especial satisfaction that he left the Museum a few choice pieces which he knew were needed and which in two instances are unique because of historical association.

STEPHEN V. GRANCAY.



FIG. 4. FRENCH PERCUSSION PISTOL

mountings of a pair of similar pistols shown in the Industrial Arts Exhibition in London in 1851. Similar French firearms, made by Devisme, Lepage-Moutier, Gastinne-Renette, and others, were exhibited in the International Exhibition held in London in 1862. At this period the services of the best artists were enlisted for the ornamentation of firearms, as may be seen in a *Recueil d'ornements* published about 1856 by Charles Claeisen.

Mr. Daly was an authority on the history of firearms and an eminently successful collector, having brought together more than 1,300 items. He traveled widely and was always on the alert for another specimen. An indefatigable walker, he would stop at every shop to see if he could discover a stray piece. His collection was especially rich in firearms with marked peculiarities,

EXAMPLES OF STEUBEN GLASS

Through the generosity of Edward C. Moore, Jr., the Museum has been enabled to build up a collection of modern decorative arts, including a group of glass illustrative of the principal styles and techniques developed in the last thirty-five years. The craft of the glassmaker had in the mid-nineteenth century fallen to shocking depths of ineptitude and dullness. To Émile Gallé, a dynamic French experimenter and innovator, is chiefly given credit for the renaissance of glassmaking which began about 1865. His compatriots Lalique, Dammouse, De-corchemont, Navarre, and Marinot have continued to experiment and, taking full advantage of each great advance in science, have evolved new technical processes and created appropriate designs for their glass.

Each of these men has made a distinct and important contribution, pushing to new limits the decorative possibilities of glass. Representative examples of their work are now included in the Museum collection.

The work done in any country takes on a certain national character, dependent partly upon the survival of craft traditions and partly upon the natural resources which still to a considerable extent determine the kind of glass which can most advantageously be produced. In the Museum's gallery of contemporary arts (Gallery J 8) these national distinctions are quite evident. In addition to the French glass already mentioned, there is a considerable group of Swedish, especially of the crystal made at Orrefors, showing the highly individualized styles of Hald, Gate, and Lindstrand. Quite different in decorative treatment is the work of the Lobmeyr factory, in which the gay, imaginative efforts of the Viennese craftsmen find rich expression. A few examples of modern Italian glass from the Cappellin factory and two small grotesque animal figures by Marianna von Allesch complete the Museum display.

Until now American crystal has not been represented in the collection. Fortunately, four excellent pieces of Steuben glass,¹ designed by Sidney B. Waugh, have recently come to fill this deficiency. One of these is a large, shallow bowl of brilliant crystal, round the margin of which the signs of the zodiac swirl as though they were wheeling in celestial space. Each figure, whether of Capri-

cornus, Taurus, or Sagittarius, is vigorously modeled; by an optical illusion, intaglio cutting in the surface of this transparent glass gives an effect of sharp relief. The design, cut with great delicacy and precision, has a nice feeling of rhythm and in its simple, bold outlines serves to set off the purity of the crystal. A similar zodiac bowl has been acquired by the Victoria and Albert Museum.

A massive bowl of crystal, resting upon a four-part support, bears round its sides a

frieze of leaping gazelles. As in the zodiac bowl, the figures convey a marked sense of movement and animation. Moreover, the design gains continuity and creates an illusion of atmosphere because the figures on the far side of the bowl show through, somewhat fainter and more remote than the animals on the near side.

Another piece particularly satisfying in its form is a vase having as its sole decoration

the stylized symbol of the Agnus Dei, which is at once dignified and well adapted in outline to the shape of the glass as a whole.

The glass which is probably the most interesting in the present group is a large vase of brilliant and resonant crystal; it has not been chosen for illustration here because unfortunately a small photograph does not give a satisfactory idea of its distinctive quality. The design is of definitely architectural character. The sides of the vase have an upward lift, emphasized by the fact that the straight lines are predominantly vertical. On the inside the vase is circular in section, while outside it is octagonal with interesting broken planes to vary the surface. Though thick in section, the glass is of such transparency that the detail shows



GAZELLE BOWL
DESIGNED BY SIDNEY B. WAUGH

¹ Acc. nos. 35.83, 35.94.1-3. Edward C. Moore, Jr., Gift Fund. Shown this month in the Room of Recent Accessions.

through from one side to the other, affording multiple reflections. The piece achieves its dignity and impressiveness solely from the pure quality of the crystal, which from the manner of its cutting shows to the greatest possible advantage. In this instance, engraved ornamentation would seem trifling and inept.

C. LOUISE AVERY.

A GROUP OF TEXTILES

The Museum has recently purchased several unusual European woven fabrics, embroideries, and costumes dating from the sixteenth to the nineteenth century.¹ Among them may first be mentioned a Spanish dalmatic² of green and yellow silk brocaded in gold, with appurts of dark green brocaded velvet, which dates from the middle of the sixteenth century. Spain was then the dominant power in Europe, and Spanish pride demanded the same rich effects in textiles as Italian looms were producing. But the native textile industry was continually hampered by strangulating taxes, and, curiously enough, at a time when Spain was by repute the most affluent of Western nations, money was scarce. It is not surprising, therefore, that the fabrics used in this vestment, which are characteristic of the Spanish Renaissance, should fail to possess completely the richness and assured elegance found in Italian weaves of the same period. Nevertheless they are strikingly handsome.

The design of the brocaded silk is unpublished and may therefore be unique. It consists principally of a repeat of vase, fruit, and leaf forms inspired by Italian models. To these Italianate elements have been added floral motives which are certainly of Chinese origin. The material is woven throughout with thin metal threads, which, with the aid of supplementary threads of golden yellow silk, produce the spectacular impression of a cloth of gold. The rectangular panel of dark green velvet is decorated with an all-over repeat of eight-pointed

¹ Rogers Fund. On view this month in the Room of Recent Accessions.

² Acc. no. 35.96. A dalmatic is a sleeved vestment worn principally by deacons. It is often decorated with rectangular insertions called appurts.

crosses in gold brocade. As this type of cross is the badge of the Knights of Malta, a military religious order, it seems probable that the vestment was worn in a priory or commandery of that order in Spain. The vestment is in approximately its original condition; the handsome metallic galloons, for instance, have always belonged to it.

Another attractive fabric is a panel of brocaded velvet³ made in Italy during the second half of the sixteenth century. Its conventionalized design is carried out in red velvet on a white ground, once completely brocaded, and consists of floral sprays contained within compartments made of stem forms. Many related fabrics are preserved today, such as the strip⁴ the Museum received in the Theodore M. Davis Collection. The vigorous design of our new velvet, however, varies considerably from the more usual patterns and is particularly sumptuous.

There is also a long strip of French brochée silk⁵ in the late Louis XVI style, ornamented with such unusual elements as richly plumed birds and a bird cage. The design follows one panel of the sketch by Jean Démosthène Dugourc, made as a project for the decoration of a room in the Royal Palace (now the National Palace) in Madrid.⁶ The silk was woven about 1790 in Lyon under the direction of Camille Pernon, from whose looms came many of the most exceptional French silks of the eighteenth century, and it was described in the records of the firm as the "Védures du Vatican," for Dugourc was directly inspired by Raphael's frescoes. It is likely that Dugourc created the design in accordance with the specifications of François Grognyard, who was Pernon's associate and agent at the Spanish court. The silk is incomplete at the top and to a lesser extent at the sides, but the general effect of the design is not seriously impaired.

Slightly later in period is a woman's costume⁷ made in France in 1803 during the period of the Consulate. The tunic has a low-cut, high-waisted bodice, long sleeves,

³ Acc. no. 35.97.1.

⁴ Acc. no. 30.95.69.

⁵ Acc. no. 35.100. Ex coll. Francis Guérault.

⁶ A. Poidebard and J. Chatel, *Camille Pernon*, p. 40, pl. XVIII. Lyon, 1912.

⁷ Acc. no. 35.98.1 a-c. Ex coll. Tassinari and Chatel.

and a pleated skirt falling within about six inches of the floor, and is made of light blue silk with a design consisting of vertical stripes of plain cloth and satin. The portion in cloth is decorated at intervals with small sprays of flowers in gold thread, that in satin with a continuous design of intertwining

year was termed a *Tunique à la Mameluck*, it would seem that Eastern Mediterranean costumes provided a current source of inspiration—possibly the result of Napoleon's Egyptian campaign. The dress shows an interesting point of transition between the styles of the late eighteenth century and the



SPANISH DALMATIC, MIDDLE OF THE XVI CENTURY

laurel in the neoclassic manner. Beneath the tunic is a long gown of filmy white cotton embroidered with occasional rosettes. The gown conceals the neck and bust above the line of the bodice and likewise appears below the hem of the tunic, reaching the floor and forming a small train. A scarf of the same material, worn across the shoulders or over the head, completes the costume. Such a dress was called in the fashion plates⁸ of the day a *Tunique Juive*, or merely a *Juive*. As a somewhat similar garment of the same

Empire fashions which were soon to follow. Its grace and elegance make it a pleasing addition to the growing collection of costumes.

Several other textiles may be briefly mentioned. There is a handsome chasuble,⁹ either French or Italian, of about 1750, embroidered in the rococo style with floral motives, the design of which was especially adapted to the shape of the vestment. Also to be noted is a long panel of French silk, the first example the Museum has acquired in the

⁸ *Costume Parisien*, year 11, nos. 464, 477.

⁹ Acc. no. 35.71.

technique called *chiné à la branche*.¹⁰ During the second half of the eighteenth century there was a great demand for silks in this costly and complicated technique. It is enough to say that each warp thread was separately dyed by a resist process before



FIG. 1. STATUE OF SAINT FRANCIS OF ASSISI

weaving. The vividly colored floral design is closely related to patterns that Philippe de Lasalle was producing in the same period. There are also in this group several examples of woven fabrics and embroideries of the late eighteenth and early nineteenth centuries, each one of which has some interesting aspect.

JOHN GOLDSMITH PHILLIPS.

¹⁰ Acc. no. 35.98.4 A. Ex coll. Tassinari and Chatel.

TWO FRENCH SCULPTURES OF THE XV CENTURY

Two important additions to the collection of mediaeval art—a painted stone statue of Saint Francis of Assisi¹ and a painted wood figure which can probably be identified as Frederick, Bishop of Utrecht²—are shown in the Room of Recent Accessions.

The statue of Saint Francis is as realistically conceived and as carefully worked as a portrait head in a Flemish painting. When



FIG. 2. DETAIL OF FIGURE 1

it was acquired by the Museum, it was covered with five layers of repaint, applied at different times. Though in places the coating was as much as a quarter of an inch thick, nevertheless the quality of its mass was not concealed. Now that its original surface is exposed, the statue is interesting both because of its form and because of the relation of its color to its planes.

Saint Francis is represented receiving the stigmata. On his right hand the wound is shown in the middle of his palm with drops of blood issuing therefrom and in his outer garment just below his cowl is a triangular space beneath which is a bleeding cut. His head is tonsured and he wears the usual brown habit of the Franciscan friar, with a

¹ Acc. no. 34.122. Rogers Fund. H. 34 in. (86.3 cm.). Limestone.

² Acc. no. 34.123. Rogers Fund. H. 33 1/4 in. (85.7 cm.). Fruitwood.

cowl and a light-blue girdle. His garment almost completely covers his feet (the toes of the statue have been broken).

The sculptor has caught in amazing fashion many of the characteristics ascribed to Saint Francis.³ When seen under different lighting conditions and from different angles, the statue suggests various aspects of this great personality. In the full-length view (fig. 1) appears a youthful, demure cleric; in the detail (fig. 2) a mature man with sturdy features and worldly wisdom.

The sculpture is said to have come from the abbey of Citeaux, but it seems unlikely that a Cistercian monastery should have possessed a statue of Saint Francis. There are many statues, including one in the Morgan Wing⁴ and others in The Cloisters collection,⁵ which are stylistically similar to our Saint Francis. But with the exception of the magnificent tomb of Philippe Pot, Constable of Burgundy, which comes from the abbey church of Citeaux and which is now in the Louvre, I do not recall one that has an exposed surface so similar to what all must have had originally. These realistic statues were produced in Burgundy chiefly during the fifteenth century by Flemish sculptors, or under their influence. The alabaster tombs of Philip the Bold and John the Fearless,⁶ Dukes of Burgundy, are perhaps the most famous products of the school—the mourners from the tomb of John the Fearless⁷ being the actual forerunners of the statues of this type placed in churches all over Burgundy and elsewhere in France. It is difficult to date such statues precisely. The tradition started with Jean de Marville and the founding of the Chartreuse de Champmol in 1385 by Philip the Bold and continued throughout the fifteenth century. We shall assign our statue to the fifteenth century without particularizing further.

Frederick, Bishop of Utrecht, the probable subject of the other statue (fig. 3), was

³ Those who would know more about Saint Francis (1181 or 1182-1226), who by his life and deeds gave a great spiritual impulse to the world, are referred to G. G. Coulton's *From Saint Francis to Dante* (London, 1908).

⁴ Acc. no. 17.100.391. Gallery F 7.

⁵ Acc. nos. 26.63.27, 33.77.1.

⁶ Now in the Dijon Museum.

⁷ See Museum casts of these, nos. 2501 D, I.

martyred in his cathedral in 833. It is said that he would not allow the alarm to be sounded for the pursuit of his assailants until he was assured of their escape. In our statue the saint stands quietly with the palms of his long hands joined in a gesture



FIG. 3. STATUE PROBABLY OF FREDERICK, BISHOP OF Utrecht

indicative of pious submission to his fate. His tunic and undergarment are carefully laid back to show the wound in his stomach, which, with the wound in his neck⁸ on the

⁸ The identification of Frederick as our martyred saint, while probable, is not certain, since other saints were also disemboweled, among them Cladius of Besançon, Erasmus of Antioch, Ernest of Zwiefalt, Mammas of Caesarea, and Serapion of Alexandria. Frederick is the only one who also had his throat cut.

left side, reveals the nature of his martyrdom. The entrails are drawn out of the abdomen and wrapped around the waist. Above them is a chain girdle, with one end hanging down in front—no doubt in recognition of the fact that the saint helped free many prisoners during his lifetime. His mantle is fastened with a morse, a clasp usually worn by an abbot or bishop—although also used by the lower clergy.

When the statue was purchased it had five complete coats of paint; their removal revealed the splendor of the gold, blue, and red paint applied to the thick layer of gesso with which the figure was covered.

The statue is said to have come from a small church in the neighborhood of Nancy. The iron ring at the back and the saint's downward glance suggest that the figure must have been set against a wall or pier of the church, possibly in a niche, at a height above the level of the eye.

The drapery of the statue shows a reversion to the vertical tubular folds typical of thirteenth-century sculpture. However, the

relaxed posture of the saint, his loose locks of hair, and the tightness and precision of the modeling all bespeak the fifteenth century. The face approaches portraiture in the carefully carved mouth with its sharp thin lips, in the double chin, and the long slightly protruberant nose. In most of these respects the statue can be compared to the sculptures on the north tower of Amiens Cathedral—for instance, to the figure of the Dauphin, later Charles VI of France.

Though the statue has the tempered self-restraint characteristic of French work, it shows an acquaintanceship with Flemish sculpture. It may be compared to a figure of Saint John⁹ from a Crucifixion group, in the Morgan Wing, which is of Flemish or possibly German workmanship of about 1500. Because of its style and provenance our statue may be assigned to northern France and may be dated in the second half of the fifteenth century.

JAMES J. RORIMER,
WILLIAM H. FORSYTH.

⁹ Acc. no. 16.32.203. Gallery F 6.

NOTES

CHANGES IN ADDRESS. In order to facilitate the prompt delivery of mail, it is earnestly requested that Members and subscribers to the BULLETIN returning to the city from their summer homes notify the Secretary promptly.

A LECTURE BY DEAN HUDNUT. In the *Lecture Program, 1935-1936, Part I*, issued in September, the announcement was made that Roger Hinks of the British Museum would lecture in the Metropolitan Museum on November 2. Word has been received that Mr. Hinks finds it impossible to keep this engagement. Instead, Joseph Hudnut, Dean of the School of Architecture, Harvard University, will be the speaker on that date in the series of Special Saturday Lectures, his subject being *The Renaissance Gardens of France*. This announcement will be particularly welcome to those who heard Dean Hudnut last season in the series of Mathews Lectures on Gothic Architecture.

A BOWL BY CHARLES F. BINNS. Among the pieces lent to the Museum for the Memorial Exhibition of Stoneware by Charles F. Binns, held last May, one of the most interesting was a small bowl¹ which, through the generous gift of the late Miss Henrietta M. Crawford, has now become part of the Museum's permanent collection of contemporary art.

Though simple in form, this little piece by its precision of finish and craftsmanlike quality will make a strong appeal to those who admire the sensitive handling of clay. The shape is wheel turned. The glaze is of the hare's-fur type much favored by Chinese potters for their *temmoku* bowls. The inside of the Binns bowl is glazed a light brown almost covered by a darker brown finely striated with dull gray; the exterior is brown with gray striations. To make and fire a glaze of this character requires much science.

¹ Acc. no. 35.91. Shown this month in the Room of Recent Accessions.

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tific knowledge and wide experience. The bowl is thus an appropriate reminder of Professor Binns, whose high standards of workmanship placed him in the front rank of American potters.

C. L. A.

PUBLICATION NOTE. The Museum takes pleasure in announcing the recent publication of *Shapes and Names of Athenian Vases* by Gisela M. A. Richter and Marjorie J. Milne.¹ This book has grown out of the pamphlet *Shapes of Greek Vases* (first published in 1922), which was intended primarily for potters but which proved to have a wider appeal. The interest of the subject and the lack of a recent, up-to-date treatment of it have led to this more extended study, in which each form has been traced in its development from period to period. As far as possible the examples have been taken from the Museum's own collection.

In the introduction a brief account is given of the characteristics of Athenian pottery and of the uses to which it was put. This is followed by a diagram explaining the terms used in describing the shapes of the vases. Then comes a selected bibliography arranged to bring together the references for each type. The text itself comprises twenty-eight sections, each devoted to a specific shape: its form, its use, the history of its name. Illustrations in the text, most of them from vase paintings, show the uses of different kinds of vessels. The volume concludes with nearly two hundred illustrations representing the development and variations of each type of vase.

A GIFT OF TWO MEDALS. Characteristic of the very few medals produced in France in the fifteenth century were those issued as souvenirs of visits of French monarchs to their loyal cities. In 1494, for instance, a medal was struck commemorating the visit of Charles VIII and Anne of Brittany to the city of Lyon. And in 1499, when Charles's successor, Louis XII, visited Lyon with his consort, Anne of Brittany—now queen of France for the second time and wife for the

¹ *Shapes and Names of Athenian Vases*, by Gisela M. A. Richter and Marjorie J. Milne. New York, 1935. 8vo. xxiii, 32 pp., 213 ill. Bound in paper. Price \$1.50.

third¹—the Lyonese again ordered a commemorative medal, of which a gold cast was presented to Anne. This large and important medal still exists in several bronze casts, an excellent specimen² of which is now added to the Museum's collection of medals as the welcome gift of George and Florence Blumenthal.

Louis XII is portrayed on one side of the medal, ugly and sinister. A Latin inscription proudly records that "Every nation



ANNE OF BRITTANY
REVERSE OF MEDAL, FRENCH, 1499

rejoices under the reign of the second Caesar, the fortunate Louis XII." The sympathetic portrait of Anne on the reverse of the medal is encircled by an inscription which may be translated, "Amid the joy of the commonwealth of Lyon for the second time under the kindly reign of Anne, thus was I cast, 1499."³ Beneath each portrait is a heraldic lion, the symbol of the ancient city. The medal was modeled by Nicolas Le Clerc and Jean de Saint-Priest.

Also the gift of George and Florence Blumenthal is a rare medal⁴ by Antoine Louis Barye, the great French animal sculptor.

¹ In 1490 she was married by proxy to Maximilian of Austria.

² Acc. no. 35.77. Diam. 4½ in. Traces of the original gilding remain. Shown this month in the Room of Recent Accessions.

³ Translation from G. F. Hill, *A Guide to the Exhibition of Medals of the Renaissance in the British Museum*, p. 71. London, 1923.

⁴ Acc. no. 35.88. Diam. 2½ in. Shown this month in the Room of Recent Accessions.

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tor of the nineteenth century. Dated 1819, this medal of Milo of Crotona Being Devoured by the Lion is the first recorded work of the sculptor and serves as a reminder of the struggles and heartbreaks of a young artist. Submitted for the Prix de Rome of 1819, it won no more than honorable mention, the prize-winning medal being the work of an otherwise unknown sculptor by the name of Vatinello. Barye's subsequent attempts to win the Prix de Rome were as unsuccessful as his first. His fortunes were lowest in 1824, when he was excluded from the competition. Unable as an artist to support himself, he went to work for a jeweler named Fauconnier; he nevertheless persisted in his creative efforts, and in his spare time began experimenting in animal sculpture, the phase of modern art of which he was to become the pioneer and principal exponent. By the thirties he had established himself as an *animalier*.

Although our medal is skillfully modeled in the characteristically academic manner of the early nineteenth century, it bears little resemblance to Barye's later productions. The lion, for example, is not so much a study from nature as it is an idealization of the king of beasts. The medal holds our attention, however, as the first work in sculpture of one of the great French artists.

J. G. P.

SATURDAY MORNING TALKS FOR CHILDREN OF MEMBERS. Series of talks planned to interest the children of Members will be given at 10:30 on Saturday mornings, beginning November 2.

For the older group—it is difficult to set definite age limits—Mr. Shaw, one of the Museum instructors, will give a series of illustrated talks entitled *The Architect Speaks*. He is especially fitted to make this subject interesting, having been for three years a Fellow of the American Academy in Rome. The first talk will deal with the Egyptian ruler Hat-shepsüt and her architect Sen-Müt: a timely topic, as there has recently been placed on exhibition a large model of the queen's temple at Deir el Bahri, a site on which the Museum's Egyptian Expedition has done so much research and excavation. Accounts of the erection of the

Parthenon, the architectural activities of Hadrian, Justinian's church in Constantinople, and mediaeval and Renaissance buildings and architects will follow; the series will close with a consideration of present-day problems. Those who attend will be given help in the construction of simple types of architectural models.

For the younger children, at the same hour, Mrs. Barratt, Miss Foster, and Miss Gaston will conduct a series of story hours. The stories told in November and December will be tales and legends of ancient Greece and Rome—for instance, the exploits of Theseus, the Olympic games, the festival in honor of the goddess Athena, the burial of Pompeii by the eruption of Vesuvius, and the battle of the elephants. These will be illustrated by lantern slides, and after the talks the group will go to the galleries to see objects of the period of the story.

Non-transferable cards of admission, which are to be shown at the door of the classroom, have been sent to all Members of the Museum.

STUDY OF THE MUSEUM COLLECTIONS. The Museum is used for study by many others than those who follow its own advertised lectures. Of particular interest now, at the beginning of the season, are announcements by neighboring colleges and universities—the College of the City of New York, Hunter College, Columbia University, and New York University—of the facilities offered by them in the Museum. The two city institutions, Hunter College and the College of the City of New York, grant credit to their students for work done in the Museum's courses for teachers. Credit for certain of these courses is available also to students in Columbia and New York Universities. Both universities also offer courses of their own which are held in the Museum classrooms and galleries in order to take advantage of the illustrative material afforded by its collections.

In 1935-1936 Columbia University will conduct five such courses, four of them advanced courses for graduate study. The fifth—a series of lectures on Masterpieces of Greek Art—will be open free to the public and upon payment of a fee to University

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students desiring credit.¹ It will be given by William B. Dinsmoor and Margarete Bieber of the University faculty, Edward T. Newell of the American Numismatic Society, and Gisela M. A. Richter, Curator of Classical Art at the Museum. The aim of this course differs widely from that of the usual course in Greek art. It has been arranged with the idea of presenting an intimate discussion and appreciation of a few of the most notable achievements of the ancient Greeks in the fields of architecture, sculpture, painting, ceramics, and numismatics. With this purpose in view, the various monuments will be investigated under the direction of those who have done creative work in advancing the knowledge of them; and stress will be laid on the methods of solving the problems encountered in their study.

New York University's announcement outlines a program of some forty day and evening courses which will be conducted in

¹ This course began on Thursday, September 26. Following six introductory lectures several appointments will be devoted to the archaic period, beginning on Thursday, October 17.

the Museum classrooms. These include work for graduate and undergraduate students, much of which will be given by European scholars of international reputation. The subjects range from the classical period to modern times, embracing various phases of Oriental, European, and American art. Several courses will deal with different forms of the decorative arts.

Among the lecture courses to be offered during the first term at the Museum, all of which are open to the public upon payment of a fee, are Classical Greek Sculpture by Karl Leo Heinrich Lehmann-Hartleben, Mediaeval Architecture and Its Adaptation in Modern Times by Dimitris T. Tsilos, Problems in the Romanesque Art of France and Spain by Marcel Aubert and Walter W. S. Cook, Great Masters of the Italian Renaissance by Richard Offner, German Painting and Graphic Arts in the Fifteenth Century by Erwin Panofsky, Rubens and the Early Baroque by Walter Friedlaender, Modern Painting by Meyer Schapiro, and Painting in the Orient by Rudolf M. Riegestahl.

LIST OF ACCESSIONS AND LOANS

BY DEPARTMENTS

JULY 1 TO SEPTEMBER 1, 1935

MEDIAEVAL

Sculpture, *Gift of John D. Rockefeller, Jr.* (8).

RENAISSANCE AND MODERN

Ceramics, American, *Gift of Miss Henrietta M. Crawford through H. Victor Crawford* (1).
Glass, American, *Purchases* (3).

AMERICAN WING

Furniture, *Loan of Mrs. Luke Vincent Lockwood* (1).
Metalwork, *Loan of Miss Claire L. Wilson* (1).

PAINTINGS

Drawings, French, *Purchases* (3).
Miniatures, French, *Purchases* (4).

PRINTS

Gifts of Henry Block (11), *Miss Genevieve Chilver* (3), *Mrs. Bella C. Landauer* (1).

LIBRARY

Lantern Slides, *Gifts of North Country Garden Club* (53), *Adolph Alexander Weinman* (19).
Lending Material, *Gift of Miss Susan D. Bliss* (6).

EXHIBITIONS

French Painting and Sculpture of the XVIII
Century
French Prints and Ornament of the XVIII
Century
Egyptian Acquisitions, 1934-1935

Gallery D 6

November 7 through
January 5
Beginning November 2

Galleries K 37-40

Beginning November 2

Third Egyptian Room

Beginning November 2

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MUSEUM EVENTS

OCTOBER 14—NOVEMBER 10, 1935

OCTOBER		FOR MEMBERS		
14	11 a.m.	English Portraiture. Mrs. Fansler		Galleries
	3 p.m.	Line Direction and Space Relationship. Miss Cornell		Classroom K
16	4 p.m.	Gods of the Earth and Air. Mr. Shaw		Classroom A
18	11 a.m.	Line and Form: English Decorative Design. Miss Cornell		Classroom K
	2 p.m.	Homes of Our Ancestors: Wealthy Traders. Mr. Busselle		Galleries
21	11 a.m.	English Theatrical Prints. Mrs. Fansler		Galleries
	3 p.m.	Line and Form: Pottery and Glass. Miss Cornell		Classroom K
23	4 p.m.	The Epic Cycle: <i>The Iliad</i> . Mr. Shaw		Classroom A
25	11 a.m.	Line and Form: French Decorative Design. Miss Cornell		Classroom K
	2 p.m.	Homes of Our Ancestors: Age of Mahogany. Mr. Busselle		Galleries
28	11 a.m.	English Landscape and Romantic Poetry. Mrs. Fansler		Galleries
	3 p.m.	Color and Design: Line and Space. Miss Cornell		Classroom K
30	4 p.m.	The Epic Cycle: <i>The Odyssey</i> . Mr. Shaw		Classroom A
NOVEMBER				
1	11 a.m.	Pattern: Wallpaper, Fabrics, Furniture. Miss Cornell		Classroom K
	2 p.m.	Homes of Our Ancestors: The New Nation. Mr. Busselle		Galleries
2	10:30 a.m.	Story Hour (Younger Children). Jane Gaston		Classroom B
	10:30 a.m.	Gallery Talk (Older Children). Mr. Shaw		Classroom C
4	11 a.m.	William Blake, Poet and Painter. Mrs. Fansler		Galleries
	3 p.m.	Pattern: Japanese Screens. Miss Cornell		Classroom K
6	4 p.m.	Greek Heroes. Mr. Shaw		Classroom A
8	2 p.m.	Homes of Our Ancestors: Later Craftsmen. Mr. Busselle		Galleries
9	10:30 a.m.	Story Hour (Younger Children). Mrs. Roswell F. Barratt		Classroom B
	10:30 a.m.	Gallery Talk (Older Children). Mr. Shaw		Classroom C
OCTOBER		FOR THE PUBLIC		
15	11 a.m.	Line and Form: English Furniture. Miss Cornell		Classroom K
	11 a.m.	The American Wing. Miss Bradish		Galleries
	2 p.m.	Motion Pictures		Lecture Hall
	2 p.m.	Louis XVI Furniture. Miss Bradish		Galleries
	4 p.m.	The Dark Ages. Beginnings of Greek Art (Columbia Lecture). William Bell Dinsmoor and G. M. A. Richter		
16	3:45 p.m.	Some Recent Accessions. Mr. Busselle		Lecture Hall
	11 a.m.	The Egyptian Collection. Miss Miller		WOR
	4 p.m.	Portraits of the Northern Renaissance. Mrs. Fansler		Galleries
17	4:30 p.m.	The Museum's Traveling Exhibitions. Mr. Busselle		WNYC
	11 a.m.	The Great French Cathedrals. Miss Freeman		Galleries
	11 a.m.	The Van Eycks and Petrus Cristus. Mrs. Fansler		Galleries
	2 p.m.	The Classical Collection. Mr. Shaw		Galleries
	2 p.m.	Motion Pictures		Lecture Hall
	4 p.m.	Doric Temples in Sicily and Southern Italy (Columbia Lecture). William Bell Dinsmoor		
19	11 a.m.	Italian Painting: The School in Siena. Miss Abbot		Lecture Hall
	2 p.m.	Story Hour. Jane Gaston		Lecture Hall
	2 p.m.	Armor of Famous Men. Mr. Busselle		Lecture Hall
20	2 p.m.	Builders of the Egyptian Empire. Miss Miller		Galleries
	2 p.m.	Story Hour. Jane Gaston		Lecture Hall
	2 p.m.	Builders of the Egyptian Empire. Miss Miller		Galleries
22	3 p.m.	Design in Furniture. Eugene Schoen		Classroom K
	11 a.m.	Line and Form: American Furniture. Miss Cornell		Classroom K
	11 a.m.	The Mediaeval Collection. Miss Freeman		Galleries
	2 p.m.	Motion Pictures		Lecture Hall
	2 p.m.	Jacobean Furniture. Miss Bradish		Galleries
	4 p.m.	Elements of Color: Color Facts. Miss Cornell		Classroom K
	4 p.m.	Ionic Temples in Ephesus and Samos (Columbia Lecture). William Bell Dinsmoor		
	3:45 p.m.	Egyptian Games and Sports. Miss Miller		Lecture Hall
				WOR

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OCTOBER			
23	11 a.m.	European Decorative Arts. Miss Bradish	Galleries
23	2 p.m.	The Decorative Arts: Textiles. Miss Bradish	Galleries
	4 p.m.	State Portraits of the XVII Century. Mrs. Fansler	Galleries
24	11 a.m.	The Sculpture of Notre Dame. Miss Freeman	Galleries
	2 p.m.	The Collection of Prints. Mrs. Fansler	Galleries
	2 p.m.	Motion Pictures	Lecture Hall
	4 p.m.	Material, Process, and Function in Design. Miss Cornell	Classroom K
	4 p.m.	Archaic Greek Sculpture: Youths and Maidens (Columbia Lecture). Gisela M. A. Richter	
26	11 a.m.	Italian Painting, Later XIV Century. Miss Abbot	Lecture Hall
	2 p.m.	Story Hour. Eleanor W. Foster	Lecture Hall
	2 p.m.	Spanish Religious Painting. Miss Abbot	Lecture Hall
	2 p.m.	The Island Kingdom of Crete. Mr. Shaw	Galleries
27	2 p.m.	Story Hour. Eleanor W. Foster	Lecture Hall
	2 p.m.	The Island Kingdom of Crete. Mr. Shaw	Galleries
	3 p.m.	Color and Design: Pattern and Rhythm. Miss Cornell	Classroom K
29	11 a.m.	Elements of Design: Rhythm and Mass. Miss Cornell	Classroom K
	11 a.m.	The American Wing. Mr. Busselle	Galleries
	2 p.m.	Motion Pictures	Lecture Hall
	2 p.m.	Queen Anne and Chippendale Furniture. Miss Bradish	Galleries
	4 p.m.	Color Relations: Far Eastern Art. Miss Cornell	Classroom K
	4 p.m.	Archaic Greek Temple Statues and Decorations (Columbia Lecture). Margarete Bieber	
30	3:45 p.m.	Recent Accessions: Paintings. Mr. Busselle	Lecture Hall
	11 a.m.	The Egyptian Collection. Miss Miller	WOR
	4 p.m.	Dutch Portraits. Mrs. Fansler	Galleries
31	4:30 p.m.	A Tour of the Paintings Galleries. Mr. Busselle	Galleries
	11 a.m.	French Windows: Roses and Lancets. Miss Freeman	WNYC
	2 p.m.	The Collection of Paintings. Miss Abbot	Galleries
	2 p.m.	Motion Pictures	Lecture Hall
	4 p.m.	Design and Material: Metal. Miss Cornell	Classroom K
	4 p.m.	Archaic Greek Painting and Ceramics (Columbia Lecture). Gisela M. A. Richter	
NOVEMBER			Lecture Hall
2	11 a.m.	Italian Initiators of the Renaissance. Miss Abbot	Lecture Hall
	2 p.m.	Story Hour. Jane Gaston	Lecture Hall
	2 p.m.	Ming Pottery. Miss Duncan	Galleries
	2 p.m.	Egypt and Her Neighbors. Miss Miller	Galleries
3	4 p.m.	Renaissance Gardens of France. Joseph Hudnut	Lecture Hall
	2 p.m.	Story Hour. Jane Gaston	Lecture Hall
	2 p.m.	Egypt and Her Neighbors. Miss Miller	Galleries
	3 p.m.	Design in Wall Coverings. Nancy V. McClelland	Classroom K
	4 p.m.	Fresco Painting: a Demonstration. Lewis Rubenstein	Lecture Hall
5	2 p.m.	Motion Pictures	Lecture Hall
6	11 a.m.	The Oriental Collection: the Far East. Miss Duncan	Lecture Hall
	11 a.m.	Legends of Christ and the Virgin. I. Miss Abbot	Galleries
	4 p.m.	The Art of China: The Han Dynasty. Miss Duncan	Galleries
7	11 a.m.	French Enamels and Ivories. Miss Freeman	Galleries
	2 p.m.	The Classical Collection. Mr. Shaw	Galleries
	2 p.m.	Motion Pictures	Lecture Hall
	2 p.m.	Venetian Painting of the Renaissance. Miss Abbot	Galleries
	4 p.m.	Design and Process: Prints. Miss Cornell	Classroom K
	4 p.m.	Greek Archaic Numismatics (Columbia Lecture). Edward T. Newell	
9	11 a.m.	Italian Devotional Painting, XV Century. Miss Abbot	Lecture Hall
	2 p.m.	Story Hour. Mrs. Roswell F. Barratt	Lecture Hall
	2 p.m.	American Deviations from European Furniture Types. Mr. Busselle	Galleries
	2 p.m.	Archaic Greek Art. Mr. Shaw	Galleries
	4 p.m.	Contemporary Art: Sources and Achievements. Eugene V. Steinhof	Lecture Hall
10	2 p.m.	Story Hour. Mrs. Roswell F. Barratt	Lecture Hall
	2 p.m.	Archaic Greek Art. Mr. Shaw	Galleries
	3 p.m.	Color and Design: Pattern and Mass. Miss Cornell	Classroom K
	4 p.m.	The Aquatints of Francisco Goya. Philip Hofer	Lecture Hall

OCT 14 1935

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

LOCATION

MAIN BUILDING. Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue buses one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 70th and 86th Streets.

BRANCH BUILDING. The Cloisters, 608 Fort Washington Avenue. Fifth Avenue Bus 4 (Northern Avenue) passes the entrance. Also reached by the Eighth Avenue subway. Washington Heights branch, to 100th Street-Overlook Terrace station. Take elevator to Fort Washington Avenue exit and walk south.

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MAITLAND F. GRIGGS	BENJAMIN W. MORRIS
R. L. HALSEY	FRANK LYON POIR
EDWARD S. HARKNESS	ROLAND L. REDMOND
HORACE HAVEMEYER	NELSON A. ROCKEFELLER
ARTHUR CURRISS JAMES	ELIHU ROOT
ROBERT A. LOVETT	ELIHU ROOT, JR.
HOWARD MANSFIELD	JOHN GODFREY SAXE
ADVISORY TRUSTEE	HENRY S. PRITCHETT

THE STAFF

Director	HERBERT F. WINLOCK
Assistant Director	WILLIAM M. IVINS, JR.
Egyptian Art, Curator	HERBERT F. WINLOCK
Associate Curator and Director of Egyptian Expedition	AMBROSE LANSING
Associate Curator	LUDLOW BULL
Classical Art, Curator	GISELA M. A. RICHTER
Associate Curator	CHRISTINE ALEXANDER
Near Eastern Art, Curator	MARJORIE S. DIMAND
Far Eastern Art, Curator	ALAN PRIEST
Mediaeval Art, Curator	JAMES J. RORIMER
Renaissance and Modern Art, Curator	PRESTON REMINGTON
Associate Curators	C. LOUISE AVERY
Associate Curator in Charge of Textile Study Room	JOHN G. PHILLIPS, JR.
American Wing, Curator	FRANCES LITTLE
Paintings, Curator	JOSEPH DOWNS
Prints, Curator	HARRY B. WEHLE
Arms and Armor, Curator	WILLIAM M. IVINS, JR.
Altman Collection, Keeper	STEPHEN V. GRANCAY
Educational Work, Director	THEODORE Y. HOBBY
Industrial Relations, Director	HUGER ELLIOTT
Librarian	RICHARD F. BACH
Editor of Publications	WILLIAM CLIFFORD
Assistant Treasurer	WINIFRED E. HOWE
Assistant Secretary	FRANK M. FOSTER
Executive Assistant	LAUDER GREENWAY
Registrar	BRADFORD BOARDMAN
Superintendent of Buildings	HENRY F. DAVIDSON
Examiner	CONRAD HEWITT
	FRANK J. DUNN

MEMBERSHIP

BENEFACORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute	1,000
CONTRIBUTING MEMBERS, who pay annually	250
FELLOWSHIP MEMBERS, who pay annually	100
SUSTAINING MEMBERS, who pay annually	25
ANNUAL MEMBERS, who pay annually	10

PRIVILEGES—All Members are entitled to the following privileges.

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free and admission to lectures specially arranged for Members.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Fellowship, and Sustaining Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

HOURS OF OPENING

MAIN BUILDING AND THE CLOISTERS:

Saturdays	10 a.m. to 6 p.m.
Sundays	1 p.m. to 6 p.m.
Other days	10 a.m. to 5 p.m.

Holidays, except Thanksgiving & Christmas 10 a.m. to 6 p.m.

Thanksgiving 10 a.m. to 5 p.m.

Christmas 1 p.m. to 5 p.m.

The American Wing & The Cloisters close at dusk in winter.

CAFFETERIA: Weekdays and Holidays 12 m. to 4:45 p.m.

Sundays Closed.

Christmas Closed.

LIBRARY: Gallery hours, except legal holidays.

MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and holidays.

PRINT ROOM AND TEXTILE STUDY ROOM: Gallery hours except Saturday afternoons, Sundays, and holidays.

INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for from one to four persons and 25 cents a person for groups of five or more.

PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

INFORMATION AND SALES DESK

At the 82d Street entrance to the main building. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

The Museum handbooks, colorprints, photographs, and postcards are sold here. See special leaflets.

CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

TELEPHONES

The Museum number is Rhinelander 4-7600; The Cloisters branch of the Museum, Washington Heights 7-2735.